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THE  
HARPIST'S FRIEND

A SERIES OF POPULAR MELODIES  
ARRANGED FOR THE

✻ H A R P ✻

Nº1. MARCH MEGAN

2. THE RISING OF THE LARK

3. MARCH OF THE MEN OF HARLECH

4. LILLA'S A LADY

5. SAVOURNEEN DEELISH

6. LA ROSA VALSE

7. SHE WORE A WREATH OF ROSES

8. THE LAST ROSE OF SUMMER

9. HOME SWEET HOME

10. THE HEART BOW'D DOWN

11. WHAT ARE THE WILD WAVES SAYING

12. WITHIN A MILE OF EDINBORO' TOWN

Nº13. BY THE SAD SEA WAVES

14. THE HARP THAT ONCE THROUGH TARA'S HALLS

15. ISLE OF BEAUTY

16. THE LASS OF RICHMOND HILL

17. THE MAID OF LLANGOLLEN

18. MY LODGING IS ON THE COLD GROUND

19. OFT IN THE STILLY NIGHT

20. ROBIN ADAIR

21. ROSE SOFTLY BLOOMING

22. THE WEARING OF THE GREEN

23. O DEAR WHAT CAN THE MATTER BE

24. I DREAMT THAT I DWELT IN MARBLE HALLS

BY

O. B. DUSSEK

PRICE ONE SHILLING EACH.

EDWIN ASHDOWN  
(Limited)

NEW YORK. LONDON. TORONTO.

*Introduction.*

The introduction consists of two systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The treble staff features a continuous, flowing melody with many beamed eighth and sixteenth notes. The bass staff provides a steady harmonic accompaniment with quarter and eighth notes. The key signature has one flat (B-flat), and the time signature is common time (C).

*THE MARCH OF THE MEN OF HARLECH.*

TEMPO  
DI  
MARCIA.

The main body of the score contains four systems of piano accompaniment. The first system includes the tempo instruction 'TEMPO DI MARCIA.' to the left of the first staff. The music continues with the same treble and bass staff structure as the introduction. The melody in the treble staff is more rhythmic and march-like, often using eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The key signature remains one flat, and the time signature is common time.

*Variation.*

3

A musical score for a harp, consisting of seven systems of two staves each (treble and bass clef). The music is written in a single key and 3/4 time. The first six systems feature a continuous, flowing melody in the treble staff, often with sixteenth-note patterns, while the bass staff provides a steady accompaniment of eighth and sixteenth notes. The seventh system begins with a 'Slow.' marking and features a more complex, arpeggiated texture in both staves, with the treble staff playing a series of descending and ascending arpeggios and the bass staff providing a rhythmic foundation. The piece concludes with a final cadence in the seventh system.



# A CATALOGUE OF MUSIC PUBLISHED BY

No. 1.

*N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.*

ALVARS, PARISH. 2 d.		CHIPP, T. P. 1 d.		OBERTHÜR, CHARLES—continued.	
Fantasia, dedicated to Thalberg.....		1. I love but thee (T. Moore). Introduction and variations....		6 Op. 129. "ÆOLIAN CHORDS." Three melodies:—	
Introduction and variations on a favourite Air of Bellini.....				1. Gems of the crimson-coloured eve.....	
Marche favorite du Sultan.....		DUSKEE, O. B.		2. She was a creature strange as fair.....	
Twelve favourite airs.....				3. 'Tis sweet when in the glowing west.....	
APTOMMAS.		d THE HARPIST'S FRIEND. A series of popular melodies:—		6 Op. 131. Nereides. Sketch.....	
1. The rising of the sun.....		1. Merch Megan.....		6 Op. 132. Si la stanchezza.....	
2. Of noble race was shekin.....		2. True love, German air.....		6 Op. 133. Il trovatore. Fantasia on Verdi's opera.....	
3. Ap Shenkin.....		3. Le vaillant trouba-four.....		6 Op. 134. La traviata. Souvenir de l'opéra de Verdi.....	
4. Poor Mary Anne.....		4. The farewell of Raoul de Coucy.....			
5. Love's fascination.....		5. The rising of the lark.....			
6. Sweet Richard.....		6. Lilla's a lady.....			
7. Aptommas's polka.....		7. Savournen deilish.....			
		8. La rosa waltz.....			